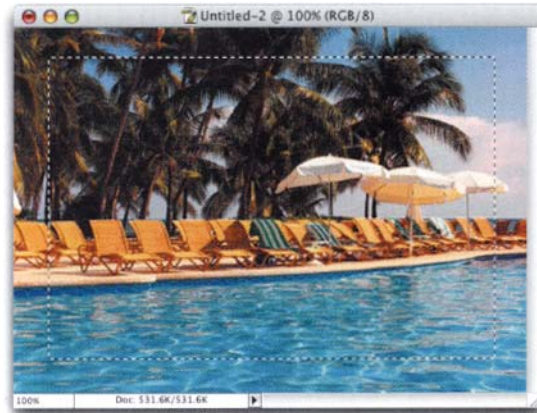
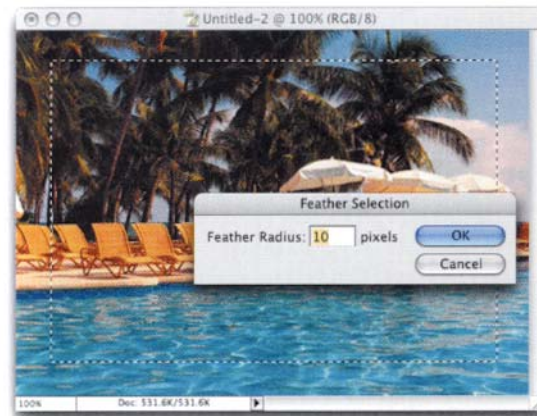


Vignette Edge Effect



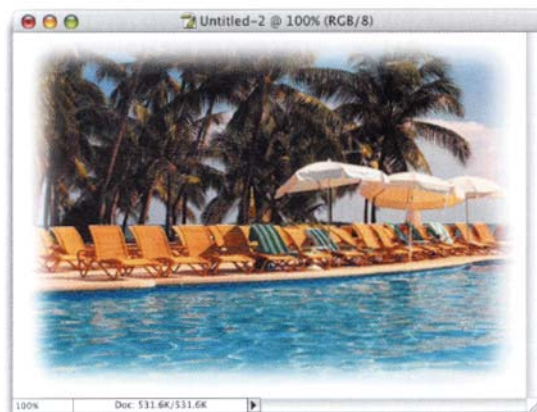
Step One:

Open the photo that you want to apply a vignette soft-edged effect to. Get the Rectangular Marquee tool and draw a rectangular selection just inside the borders of your image.



Step Two:

Set your Background color to white, then go under the Select menu and choose Feather. In the dialog, for Feather Radius enter 10 pixels (the higher the number, the softer your border will be), then click OK. You'll see the borders of your selection are now rounded, indicating that a feather has been applied. To select the area bordering your image, go under the Select menu and choose Inverse.



Step Three:

Now all you have to do is press Delete (PC: Backspace) to erase the edges and reveal the soft-edged border. Press Command-D (PC: Control-D) to deselect so you can see the final effect.

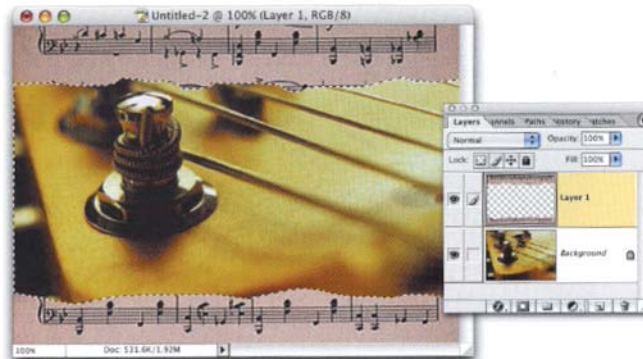
From the book:

Photoshop—Classic Effects
by Scott Kelby

Ripped Edge Effect

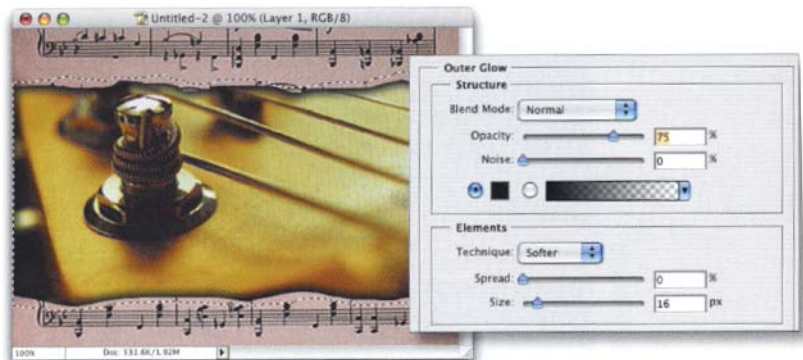
Step One:

Open the photo you want revealed when you apply a ripped edge effect to an image above it. Then, open the image you want to rip, and drag it on top of your original photo with the Move tool. Get the Lasso tool and draw a somewhat jaggy selection where you want the rip (in this case, it's around the center of the image), then press Delete (PC: Backspace) to knock a hole out of this top layer, revealing the layer below.



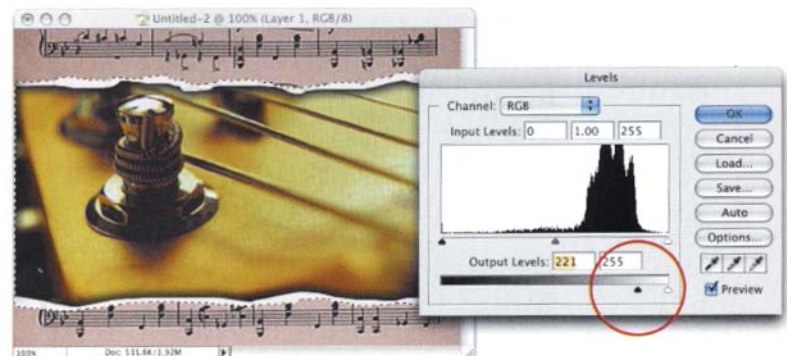
Step Two:

To add some depth, choose Outer Glow from the Add a Layer Style pop-up menu at the bottom of the Layers palette. Set the Blend Mode to Normal, change the Size to 16, click on the beige color swatch, and change the glow color to black in the Color Picker. Click OK to apply a black glow inside your ripped area. Get the Lasso tool again, and draw another selection just outside the ripped area. Don't exactly trace the original rip, but loosely follow along the edge.



Step Three:

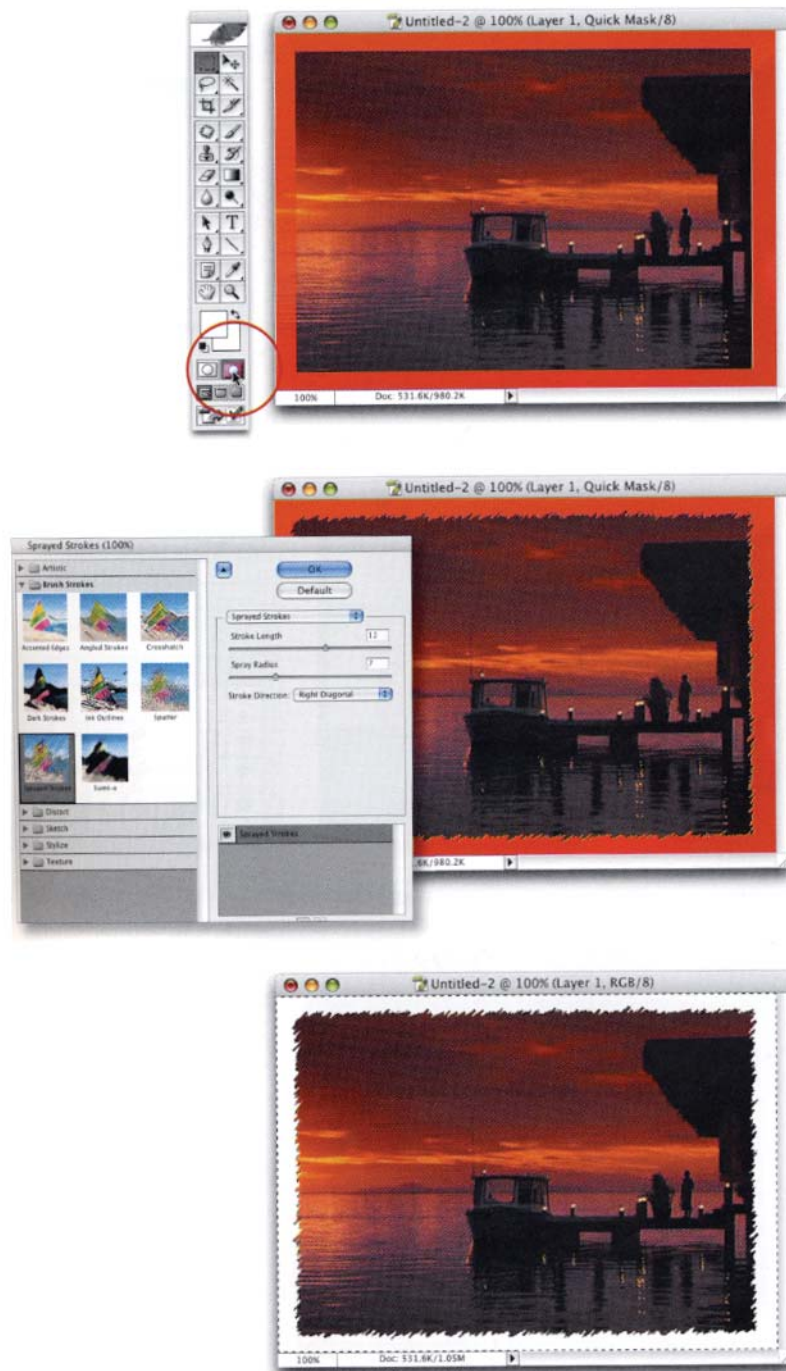
To make this slightly larger selection look like the paper behind the rip, press Command-L (PC: Control-L) to bring up Levels, then drag the bottom-left Output Levels slider almost all the way to the right. This lightens the selected area, adding more depth and interest to your ripped effect.



From the book:

Photoshop—Classic Effects
by Scott Kelby

Filter Edge Effect



Step One:

Open the photo you want to apply a filter edge effect to. Get the Rectangular Marquee tool and draw a selection just inside the borders of the image. Click on the Quick Mask icon near the bottom of the Toolbox (or just press the letter "q") to enter Quick Mask mode. Now your selection border is hidden, and the area outside your selection appears in red.

Step Two:

Go under the Filter menu, under Brush Strokes, and choose Sprayed Strokes. Set the Stroke Length to 12, the Stray Radius to 7, and Stroke Direction to Right Diagonal. At the bottom-right side of the dialog, click on the New Effect Layer icon (to the left of the Trash icon). In the list of filters on the left, click on the Sketch folder, and click on the Torn Edges filter. Set the Image Balance to 25, Smoothness to 11, and Contrast to 18, then click OK to apply both of these filters to the edge area.

Step Three:

Press "q" to return to Standard mode, and you'll see your selection border reappear. Now choose Select>Inverse, so the outside area of your photo is selected. Press "d" to set your Background color to white, and press Delete (PC: Backspace) to delete the area around your photo, leaving you with the edge effect shown here. Now deselect by pressing Command-D (PC: Control-D) to see your final effect.

From the book:

Photoshop—Classic Effects
by Scott Kelby

Painted Edge Effect

Step One:

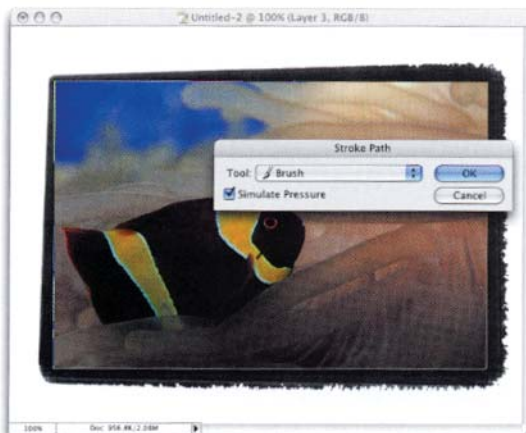
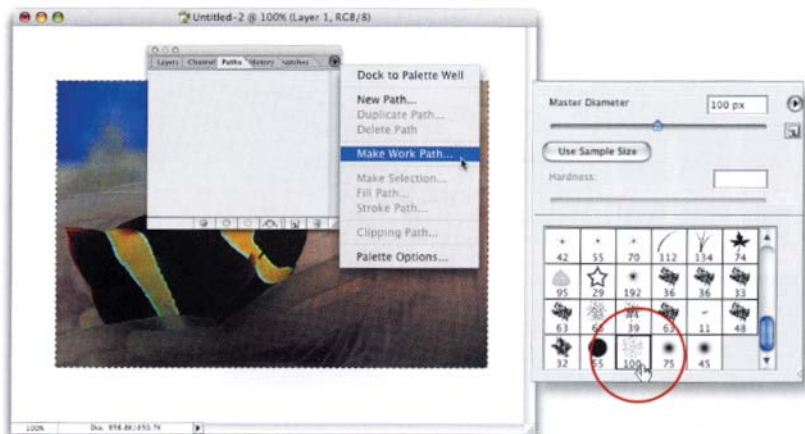
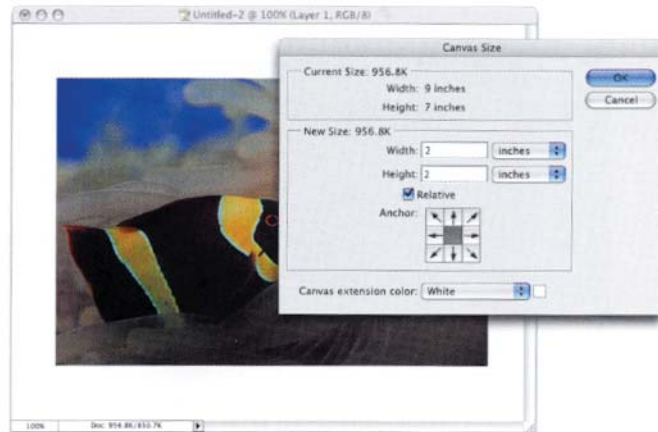
Open the photo you want to apply the painted edge to. Press Command-A (PC: Control-A) to select the entire photo, then press Shift-Command-J (PC: Shift-Control-J) to cut the image from the background and put it on a separate layer. Under the Image menu, choose Canvas Size. Check the Relative checkbox, then enter 2 inches for both Width and Height, and click OK.

Step Two:

Command-click (PC: Control-click) on your photo layer in the Layers palette to put a selection around your photo. Then go to the Paths palette, and from the palette's flyout menu choose Make Work Path and click OK. Next, get the Brush tool, open the Brush Picker in the Options Bar, scroll to the bottom of the default set of brushes, and click on the 100-pixel Rough Round Bristle brush.

Step Three:

In the Layers palette, create a new layer, then go back to the Paths palette, and from the palette's flyout menu choose Stroke Path. When the dialog appears, turn on the Simulate Pressure checkbox, and for Tool choose Brush. Click OK, and the path around your photo will be stroked with your 100-pixel brush. Press Command-J (PC: Control-J) to duplicate the layer, making the stroke darker. Finally, drag your image layer to the top of the layers stack so the inside edge of the stroke will be smooth.



From the book:

Photoshop—Classic Effects
by Scott Kelby

Scattered Photo Collage Effect

There's this pervasive perception among some Photoshop artists that something remarkable must take a lot of time to create. Who said that? For instance, here we have a scattered-photo effect that could be achieved in different time-consuming ways, but we'll show you how to get it done *fast*.

This is a quick-and-easy way to use shape layers and layer styles to achieve the classic but popular effect of a single image that looks as though it was compiled from several separate images. Once you realize how simple and fun this technique is, you'll want to try it on all your images.

STEP ONE: Of course, we must start with an image, so go ahead and open whichever file you'd like to test with this effect. We're using this party girl, courtesy of Fotolia, as our test image.

STEP TWO: Go under the Edit menu and select Define Pattern to load the entire image as a pattern. "Huh," you ask? Don't worry, this will make sense in a minute and it will make things a lot easier for us later on.

STEP THREE: Click the Create a New Layer icon at the bottom of the Layers panel to make a new blank layer and then press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog. Select Black from the Use menu and click OK.

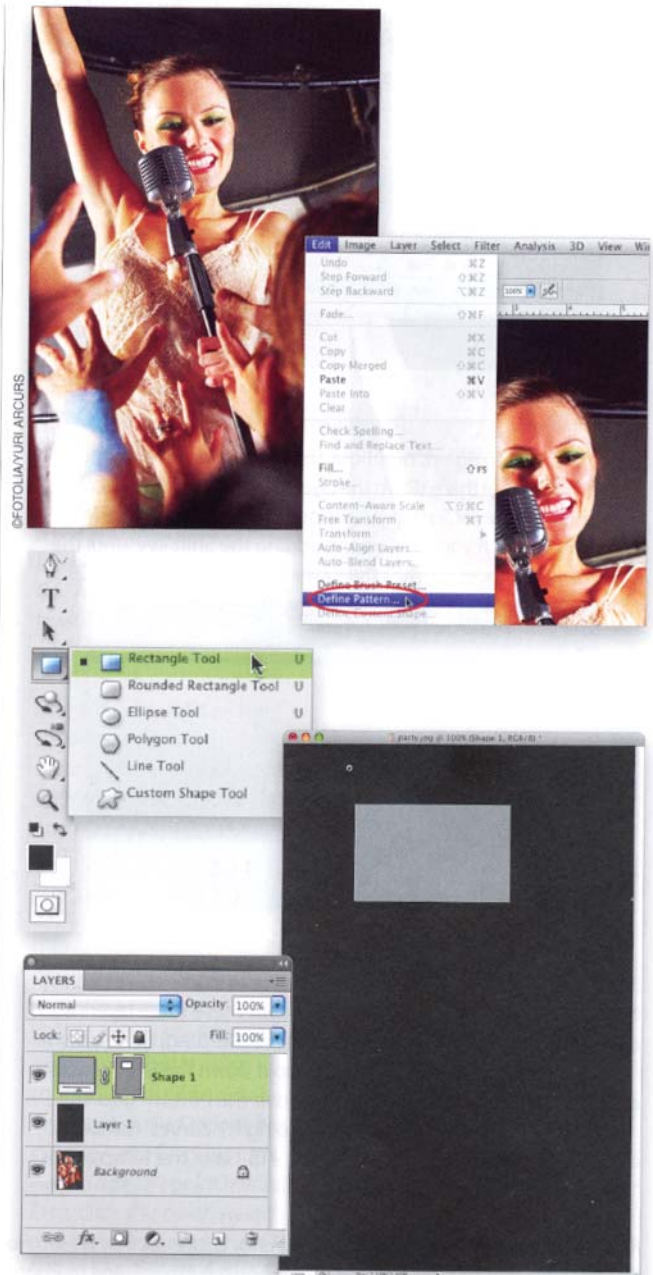


STEP FOUR: Go over to the Toolbox and select the Rectangle tool (U). Up in the Options Bar, make sure the Shape Layers icon is active—it's the first icon at the far left—rather than Paths or Fill Pixels.



Then look over to the far right on the Options Bar and you'll see a Color swatch. Click on it to open the Color Picker dialog, choose a gray color for the fill (we used R:146, G:148, B:151), and click OK.

STEP FIVE: Now go over to the canvas window draw a small horizontal box. In the Layers panel, you'll see that it automatically creates a new shape layer. This will be the base shape for the presumed snapshots we'll create.



STEP SIX: Click the Add a Layer Style (fx) icon at the bottom of the Layers panel and choose Stroke from the menu. Set the Size to 3 px and choose Inside from the Position menu. Click the swatch next to Color toward the bottom of the dialog, set the color to white (R:255, G:255, B:255) when the Color Picker dialog appears, and click OK. This will give our box a simple border.

Don't click OK just yet because we need to add another layer style.

STEP SEVEN: Activate Pattern Overlay next by clicking on its name in the Styles list at the left of the dialog. Click the Pattern thumbnail to open the pattern library. Locate the defined image we created in Step Two—it should be the last one in the menu—and click on it. Uncheck the Link with Layer option and click the Snap to Origin button. This will lock the pattern in its original position no matter where we place the shape on the layer. Now, click OK to close the Layer Style dialog.

STEP EIGHT: Press Command-T (PC: Ctrl-T) to invoke the Free Transform bounding box. Control-click (PC: Right-click) on the object, choose Rotate from the pop-up menu, and rotate the object just a little bit. Press Return (PC: Enter) to commit the transformation.

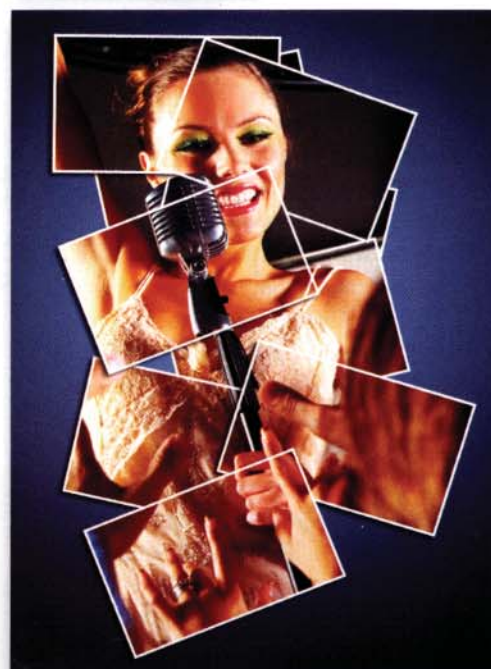
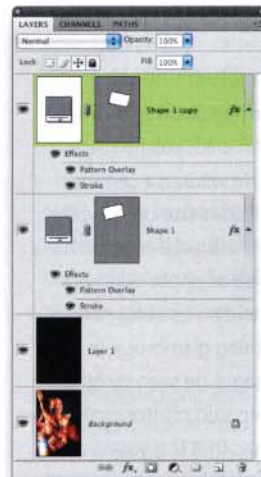
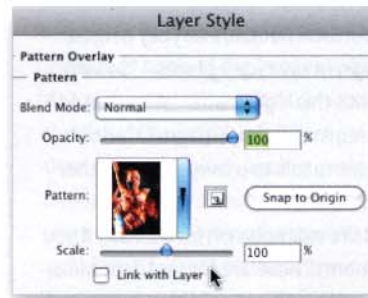
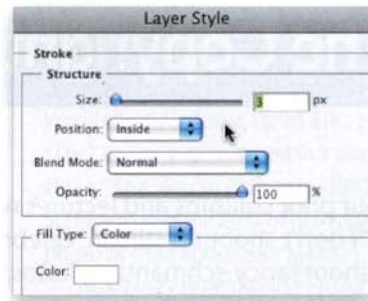


STEP NINE: Now hold down the Command-Option (PC: Ctrl-Alt) keys and then click-and-drag out a duplicate of this layer. Again press Command-T (PC: Ctrl-T) and rotate the object differently from the previous one and commit this transformation. You'll notice the image revealing itself through the photos.

STEP TEN: Continue copying, rotating, and arranging the shape layers that contain our two simple layer style treatments until you get something that's visually captivating.

Once you have all your shape layers in place, change Layer 1's color: Open the Fill dialog again, select Color from the Use menu, choose a color that complements the rest of the image, and click OK twice.

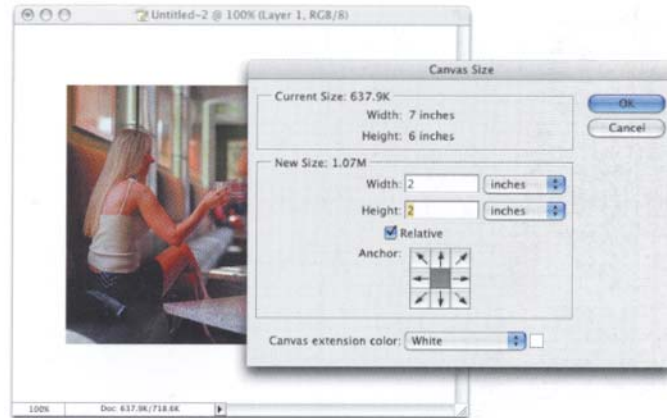
See how easy and fast that was? And how using this technique enables us to make the subject really pop? Continue working with your images to see which ones might truly benefit from this technique. *Tip:* If you change your Background layer into a smart object (Layer>Smart Objects>Convert to Smart Object), you can easily try several images in a limited amount of time. Enjoy! ■



Quick Polaroid® Effect

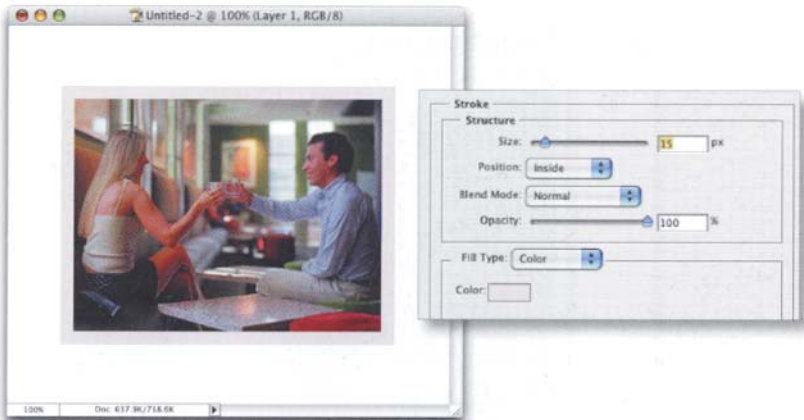
Step One:

Open the photo you want to apply the Polaroid® effect to. Press Command-A (PC: Control-A) to select the entire photo, then press Shift-Command-J (PC: Shift-Control-J) to cut the image from the background and put it on a separate layer. Now go under the Image menu and choose Canvas Size. Check the Relative checkbox, then for Width and Height enter 2 inches, and click OK to add 2 inches of white space around your photo.



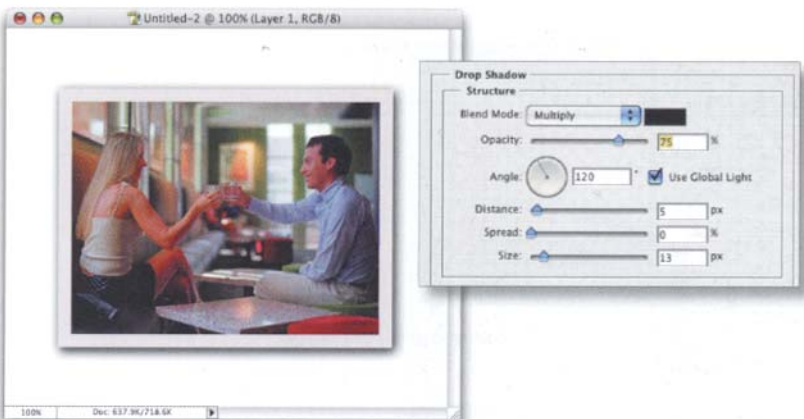
Step Two:

Choose Stroke from the Add a Layer Style pop-up menu at the bottom of the Layers palette. When the dialog appears, click on the red Color swatch and choose a very, very light gray color as your stroke. Set your Position to Inside, so the stroke has pointy corners, then increase the Size to 15 or more to make your border. Don't click OK yet.



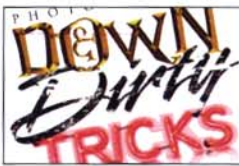
Step Three:

In the Styles list on the left side of the dialog, click directly on the words "Drop Shadow." In the dialog, increase the Size setting to around 13, which softens the shadow and makes it a bit larger. Click OK to apply both the stroke and drop shadow effects to complete the technique.



From the book:

Photoshop—Classic Effects
by Scott Kelby



Down & Dirty Tricks

The hottest new Photoshop tricks and coolest special effects

■ BY COREY BARKER

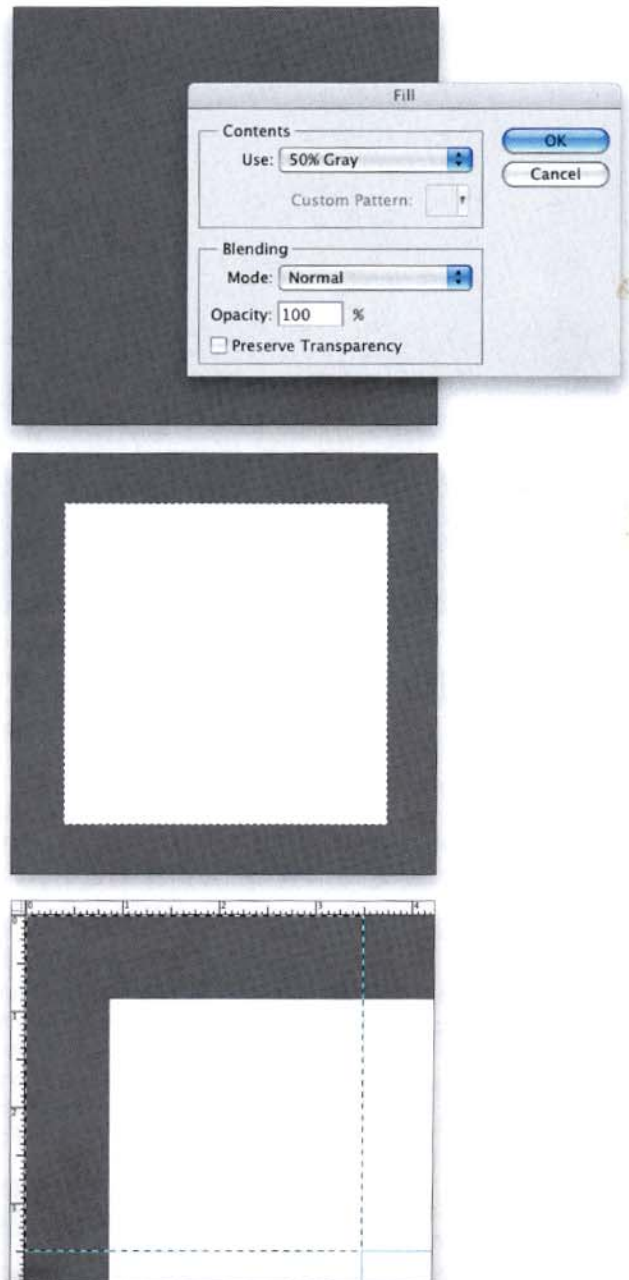
Custom Picture Frames

This technique is another example of using Photoshop tools in a very unusual way. Once you're aware of what a filter can do, the possibilities present themselves. We're going to create a molded picture frame from scratch using the Lighting Effects filter.

STEP ONE: Choose File>New to create a new RGB document that's 7x7" at 200 ppi. Click the Create a New Layer icon at the bottom of the Layers panel, then press Shift-Delete (PC: Shift-Backspace). In the Fill dialog, choose 50% Gray from the Use menu, and click OK.

STEP TWO: Press Command-A to select the entire area of the document. Then go under the Select menu and choose Transform Selection. In the Options Bar click the Maintain Aspect Ratio icon (link icon) to constrain the proportions of the selection, then enter 75% for the Width and the Height will change to 75% also. Press Return (PC: Enter) twice. With the selection resized, press Delete (PC: Backspace) to knock out the center, leaving you with the base frame.

STEP THREE: Click the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer above this frame layer (Layer 2). Press Command-R (PC: Ctrl-R) to open the rulers (if they're not already open). Now drag a guide from the horizontal ruler down to the center of the document. It should snap dead center. Do the same with a vertical guide. Once the guides are in place, grab the Rectangular Marquee tool (M) from the Toolbox, and drag out a selection starting at the top-left of the document and release once you reach the center (as shown here). Again, the selection should snap to the edges of the guides.



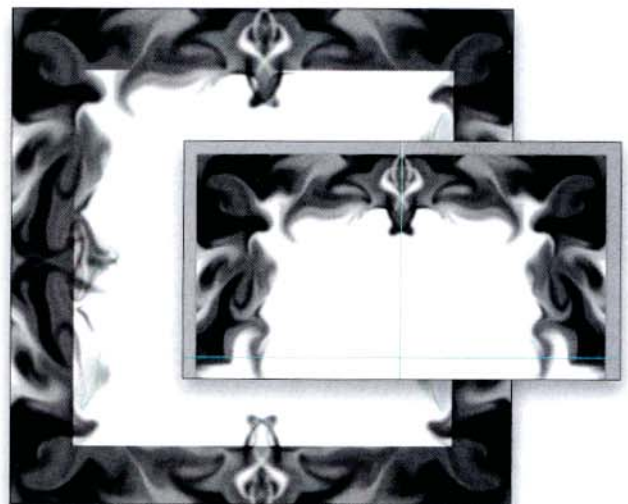
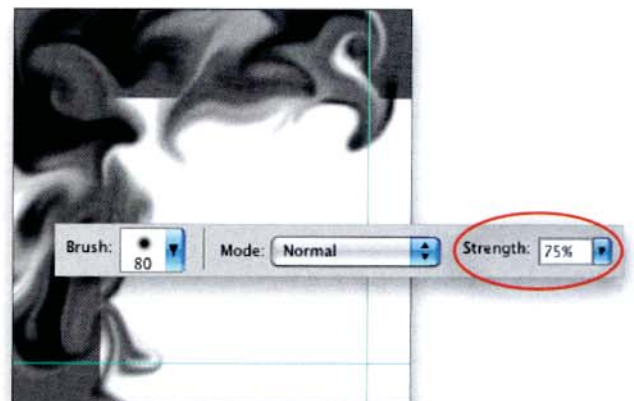
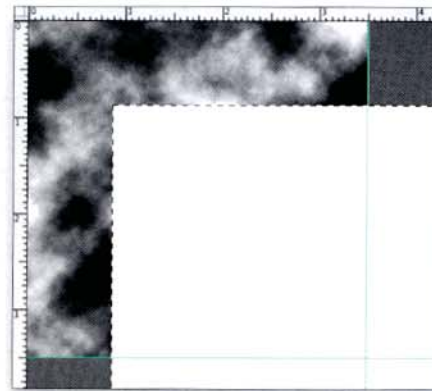
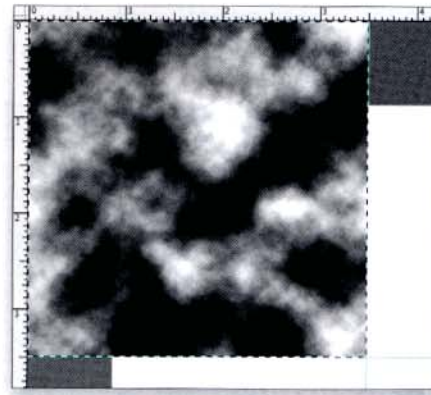
STEP FOUR: Press the D key to ensure your Foreground and Background color swatches are set to their default colors. Hold down the Option (PC: Alt) key, go under the Filter menu, under Render, and select Clouds. (Holding down the Option [PC: Alt] key renders clouds with more contrast.)

STEP FIVE: Command-click (PC: Ctrl-click) on the frame layer thumbnail (Layer 1) to load it as a selection, then press Shift-Command-I (PC: Shift-Ctrl-I) to invert the selection. Make sure the cloud layer is still selected and press Delete (PC: Backspace). The result should be the clouds contained within that frame shape. Press Command-D (PC: Ctrl-D) to deselect.

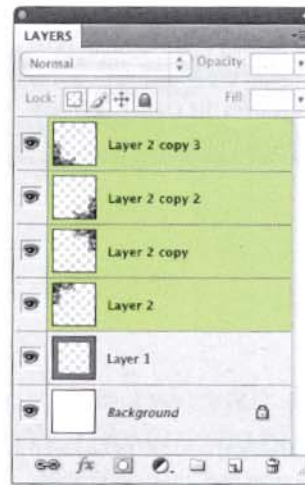
STEP SIX: Grab the Smudge tool (nested under the Blur tool) from the Toolbox. Choose a round, soft-edged brush at around 80 px and, in the Options Bar, set the Strength to 75%. Now randomly smudge the clouds on the layer. Don't worry if it runs off as you see here. Just smear in an artistic way, not a chaotic way. Keep working it until you get an arrangement similar to this.

STEP SEVEN: Now we'll make a symmetrical frame from this one corner piece. Press Command-J (PC: Ctrl-J) to create a duplicate of this layer (Layer 2 copy). Go under the Edit menu, under Transform, and select Flip Horizontal. Select the Move tool (V), and drag this layer over until it snaps to the top and right edges. Change the layer blend mode to Hard Light.

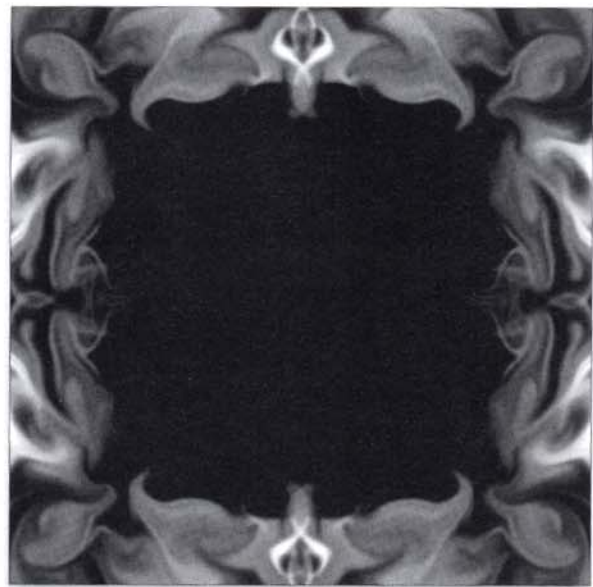
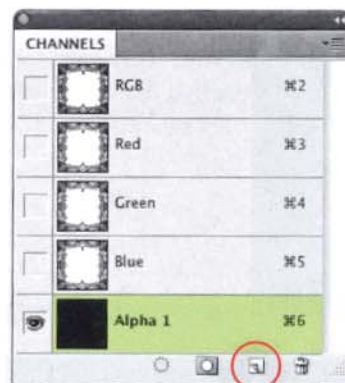
Following the steps above, create a duplicate of this layer (Layer 2 copy 2), but this time flip it vertically and drag it down until it snaps in place at the bottom right. Create one more duplicate of this layer (Layer 2 copy 3), flip it horizontally, and drag it to the left edge. You should have all four sides covered (as shown).



STEP EIGHT: In the Layers panel, Shift-click all four of these layers to select them, and press Command-E (PC: Ctrl-E) to merge them together as one layer (Layer 2 copy 3).

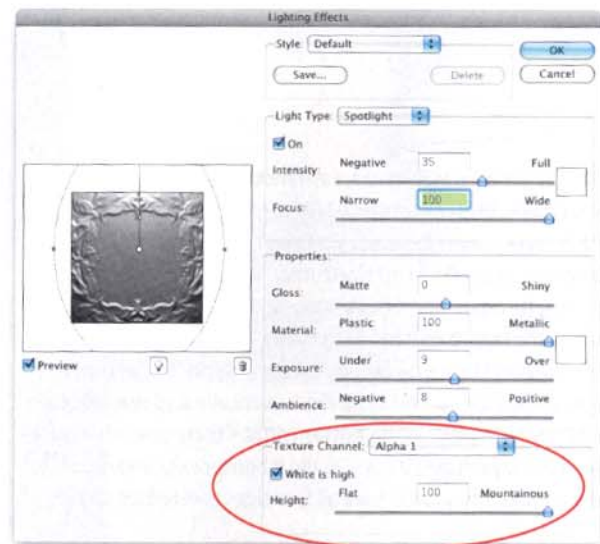
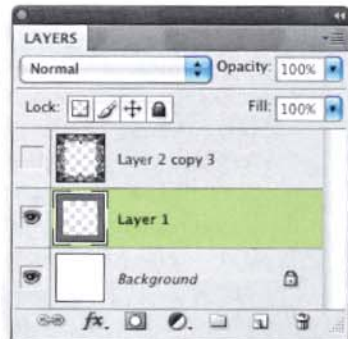


STEP NINE: Command-click (PC: Ctrl-click) on this newly merged layer's thumbnail to load it as a selection. Go under the Edit menu and choose Copy. Open the Channels panel (Windows>Channels) and click the Create New Channel icon at the bottom of the panel to create a new alpha channel (Alpha 1). Go under the Edit menu once more and choose Paste.



STEP TEN: Return to the Layers panel, click the Eye icon for Layer 2 copy 3 to hide it, and select the frame layer we created earlier (Layer 1). Go under the Filter menu, under Render, and choose Lighting Effects. Make sure the Light Type is set to Spotlight. At the bottom of the dialog you'll see the Texture Channel area. From the drop-down menu, select the alpha channel we created in Step Nine. Drag the slider all the way over toward Mountainous to get maximum depth.

The position and direction of light determines how the image is embossed. You can modify the light properties by moving the sliders; however, I prefer to grab the light object in the Preview window and adjust the light interactively. Grab the center point to move the light's overall position. You can also grab and move the control handles on the oval to change the focus and intensity of the light. Click OK.



STEP ELEVEN: Command-click (PC: Ctrl-click) the Create a New Layer icon to place a new layer beneath the current frame layer (Layer 2). With this new layer active, Command-click (PC: Ctrl-click) the Layer 1 thumbnail to load it as a selection.

Open the Swatches panel (Window>Swatches) and choose a color. We wanted a more gold color so the frame would look old-fashioned. With the color selected, press Option-Delete (PC: Alt-Backspace) to fill the selection. (Note: Look at the Layer 2 thumbnail to see the fill.)



STEP TWELVE: Select Layer 1 and change the blend mode to Overlay. This will blend the texture with the color, completing the effect. Now you can apply the lighting effects directly to the colored framed. I do it this way because if I decide to change the color of the frame, all I need to do is fill that layer with a new color, leaving the texture layer untouched. (Note: If the frame doesn't appear when you change the blend mode, the color on Layer 2 is too light, so try a darker color.)

Finally, we just added an inset black matte and a photo to complete the overall look. Here are a couple of examples. Enjoy. ■



MOUNTAINS: ©ISTOCKPHOTO/ANDREW DAVID
COUPLE: ©ISTOCKPHOTO/JENNIFER TRENCHARD

Check out more Photoshop tutorials
at these websites:

www.planetphotoshop.com

www.photoshopcafe.com

www.layersmagazine.com

www.adobe.com/designcenter

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